













Written for The New York Clipper by COL. T. ALLSTON BROWN.

### The Academy of Music (Continued).

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Society. On Nov. 1, a concert was given by Carolus Patti, Madame Strakosch, Signori Maccaferri, Barilli Adam Toubay and Theodore Thomas, in aid of the families of the volunteers. Dec. 7, the Twenty second Regiment Band Concert was given with

THE UNIVERSITY OF CHICAGO

season to open with Evans and Hoey in Septem-



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which he could sell to a publisher for money and  
to pay all his debts. The newly crowned king. Ge

—The first American tour of Mr. and Mrs. Ker

several offers, all of which are advantageous.

William Clyde Elitch's "Bean Bru"

which he could sell to a publisher for money  
to pay all his debts. The newly crowned king. Ge



IV, passing through Calais, Brummel condescends to send him his last remaining snuff box, empty, but the box is returned to him without a word. He is disappointed, and the snuff box is found in his pocket. He is disappointed, and the snuff box is found in his pocket. He is disappointed, and the snuff box is found in his pocket.

#### "The Sea King."

This new and romantic opera comique, as Manager W. J. Gilmore calls it, libretto by Richard Stahl and Webster C. Fulton, music by Richard Stahl, received its initial presentation at the Chestnut Street Theatre, Philadelphia, May 26. The scenery is said to be grand, and the costumes magnificent. Homer F. Ennes, of the Fourteenth Street Theatre, this city, painted the scenery for the first act. The second and third acts, respectively, the Sea King's grotto, and a royal palace in Spain, are from the brush of Mader and Schreyer. The scene of the fourth act is laid in Spain, the latter part of the sixteenth century, thus affording a splendid opportunity for handsome costumes and beautiful pictorial effects. Don Bamboula, who is the ruler of an obscure province, comes with his retinue for the purpose of hunting, and along with the idea that he may find a distance from the court, a village girl willing to marry him. A male heir is necessary to preserve the title to the dukedom, and Don Bamboula is therefore most anxious to marry; but he is so painfully distressed that none of the court ladies will listen to his suit, and his estates are in a fair way to go to his niece, Dolores, who is next in succession. On this part of the coast there is a legend regarding a fabulous personage known as the Sea King, who is supposed to visit the coast once a year for the purpose of carrying off one of the village girls. The Sea King is, in reality, Mateo De Villareal, the rightful heir to the dukedom which Don Bamboula has usurped. The latter, who is a villainous character, maintains his existence by smuggling, and is visited by the peasant girl, who is a beautiful and virtuous girl, who is a beautiful and virtuous girl, who is a beautiful and virtuous girl.

This new play, by Cora Lowe Marceau, was originally acted at the Grand Opera House, St. Louis, Mo., May 21. The piece presents a varied view of Russian life, laying the scenes in all grades of society, from the village peasant to the ducal palace. Elise, the heroine, in early widowhood bears a separation from her husband rather than expose her child to the exile's fate. Fearless of consequences, she goes to the ducal palace during a court ball, and obtaining admission, asks the Duke for a commission for her next day. Duke De Villareal, who is a villainous character, is attracted by her beauty, and he is attracted by her beauty, and he is attracted by her beauty.

#### "A Heart of Steel."

Our St. Louis, Mo., correspondent thus reviews the above play: "A Heart of Steel," by Hal Reid, which was presented at Pope's Theatre, for the first time, May 11, has a plot of its own, although the auditor is constantly reminded of "Hazel Kirke." The play opens with a blacksmith's shop on right side of stage, with Dick Bennett and New Hoffman at work. New Hoffman is engaged to Emilie Bennett, the blacksmith's daughter. The play opens with a blacksmith's shop on right side of stage, with Dick Bennett and New Hoffman at work. New Hoffman is engaged to Emilie Bennett, the blacksmith's daughter.

#### "Mr. Potter of Texas."

A. C. Gunter's dramatization of his own novel was acted for the first time in America, at the Academy of Music, Buffalo, N. Y., May 19. It was originally done at Royal Park Hall, Camden Town, Eng., April 26, for copyright purposes. The first act takes place at Westfield Hotel, Folkestone, Eng., which makes a very pretty scene. In it are presented the arrival of the Texas Cattle King, Mr. Potter, and his son, who is a young man, who is a young man, who is a young man.

#### "Clydas."

On May 14, Herbert Marsden, the young New Orleans actor, produced for the first time on any stage a spectacular tragedy, called "Clydas," at the Avenue Theatre. The play bill did not announce the author, but it is said the piece came from London. "Clydas" is couched in beautiful language. It is a poem of the heroic type, and the responsibilities are well distributed among some half dozen of the leading members of the cast. The action of the tragedy takes place in the third century, when Zenobia was queen of the East, with her capital at Palmyra, but does not follow history closely in the characters shown. The story goes to show that the Queen's daughter, Julia, is beautiful, and is beloved by Gracchus, and also by the Egyptian, Clydas. She returns the love of both as well as she can. Then comes Antiochus, who schemes to take Julia into himself by force, and in this he is aided by Senator Parthian, who is a villainous character, who is a villainous character, who is a villainous character.

#### "A Modern Marriage."

The new comedy, under the above title, from the pen of the talented young actress, Maude Banks, was produced for the first time on any stage, May 22, at Belmont, a few miles from Boston. Those who have heard the play read, speak of it in very commendatory terms. In its development it deals with the situations evolved from a marriage between parties totally unknown to each other, and in that respect somewhat resembles James Alexander's new production, "A Willing Victim," but in Miss Banks' comedy, the principals have each their own romance, and the marriage is consummated with the utmost reluctance on both sides. During the process of the play, however, and after having manifested the most perfect indifference each for the other, husband and wife fall desperately in love, but are as loath to acknowledge the fact as they were to confess their previous personal attachments. But matters are gradually straightened out, and the curtain falls upon a very happy family tableau. There is really nothing very deep or intricate in the construction of this comedy, but it is, nevertheless, bright in action, affording excellent parts for Maude Banks, a genuine comedienne of the old school, and an old admirer, uncle to the bride and groom. The entire development of the play takes place within twenty-four hours. The cast included Miss Banks, Eleanor Brall, Kendall Weston, C. B. Field, Geo. Bruce and others.

#### NEW YORK CITY.

Review of the Week.—Mr. Mansfield's Summer term at the Madison Square Garden found its first occurrence of novelty in the production, May 19, of "Beau Brummel," a drama by William Clyde Fitch. This was its cast: The Prince of Wales, D. H. Harkins; Richard Brinsley Sheridan, A. C. Andrews; Reginald Courtney, F. W. Lander; Lord Manly, J. C. Buckstone; Beau Brummel, Richard Mansfield; Mortimer, W. J. Ferguson; Abrahams, W. H. Crompton; Bailiffs, Messrs. Turner and Norton; Prince's Footman, Mr. Graham; Oliver Vincent, Mr. Everham; Mariana Vincent, Agnes Miller; Duchess of Leamington, Mrs. Brutone; Lady Faringthale, Beverly Stiggeaves; Mrs. St. Aubyn, Adele Meador; Kathleen, Johnstone Bennett; A Lady, Susie Drake; A Nurse, Constance Neville; A French Lodging House Keeper, Miss Leigh. In another column we give a comprehensive sketch of the plot. It will be seen that Mr. Fitch has departed essentially from history in presenting the profligate Beau as an addition to the heroes of our dramatic literature. He has the justification of excellent and notable precedent, however, and the further consciousness of having rounded his play out more satisfactorily to the average audience than would have been the case had he slavishly followed the prosaic facts. Thus far "Beau Brummel" has attracted large and deeply interested audiences, and it is not unlikely that the drama will be of permanent value to Mr. Mansfield. It is a surprisingly good work in several respects. Its literary finish and its graphic characterization are its chief excellences. In action it is occasionally lame, but not to the point where improvement cannot be made. Mr. Fitch, who is a newcomer in the ranks of American playwrights, is a New Yorker, we believe, of New England antecedents. He has been very fortunate in his first essay, and it is absolutely safe to encourage him. Mr. Mansfield's impersonation of Beau Brummel is a thoroughly studied, intelligent and careful piece of acting, worthy to be ranked with the best of his character sketches. Mr. Ferguson's Mortimer is also admirable. The cast generally is competent, and the play has been appropriately staged. It will undoubtedly run several weeks to a substantial profit.

After a full season's work at the Amberg, Ernst Poswart, Germany's most cultured actor, who has charmed German-American audiences as much by the subtlety and delicateness of his comedy as by the rare dramatic intensity and mental depth of his tragedy, bade farewell to New York night of 19, with his well known impersonation of King Lear. The house was crowded in every part. So great and so continuous and increasing a success has never before been achieved here by a German star, and when it is remembered that Herr Poswart has been with us two seasons the prospect for a continuation of his triumphs when he returns is assured. At the close of the performance many floral offerings were handed up to the stage, and when the enthusiasm had somewhat subsided Herr Poswart made a farewell speech. Herr Poswart was the recipient of numerous handsome presents from friends in this and other cities. Manager Amberg sent him his own photograph, inclosed in a handsome frame. Several of the actors presented him with a large laurel wreath adorned with broad blue satin ribbons, bearing the inscription: "Dem grossen Kuenstler in Verehrung." Herr Amberg also sent a laurel wreath, while Bertha Kuhn and Dr. and Mrs. C. F. W. Roedecker sent large baskets of red and white roses, adorned with silk ribbons of different colors. Herr Poswart's farewell also brought the Amberg's notable season to a happy close. He sailed for home 21, accompanied by his wife and daughter. Before sailing Herr Poswart signed with Mr. Amberg for two more seasons. The favorite actor will play an engagement at the Amberg Theatre next February and March. In October, 1891, he will return to America under Mr. Amberg's management to fill an engagement of 150 nights, bringing with him a complete company. The theatres presenting no change of bill during the week of 19-24 were: The Casino, with "The Grand Duchess" and "The Star," with M. Curtis and Lewis Morrison in "The Shatzen," the Lyceum, with "The Charity Ball" and "The Academy," with "Pinafore" by the Buff Opera Co.; Niblo's, with "Kirafo's" "Around the World" Co.; the Union Square, with "The County Fair"; the Broadway, with "The Wolf Hopper Opera Co.; the Bijou, with "The City Directory"; the Harlem Opera House, with the Correll Opera Co.; PALMER's, with Louis Aldrich in "The Editor"; DALY's, with the Rosina Vokes Co. in familiar triple bills, and the STANDARD, with "Money Mad." De Wolf Hopper's comrades in the Five A's attended his performance in a body 19, pelting him with roses, showering him with encores and plaudits, and otherwise making the night hilarious. Changes in the cast of "The Shatzen," made 19, were beneficial to the piece, George Osborne succeeding C. F. Montaine and Leonora Bradley, Sophie Eyre. Miss Eyre feels aggrieved by her displacement, and hints at a lawsuit. She will claim six weeks' salary. The revival of "Around the World" by the Kirafo Bros. at Niblo's closed 24, when the season at that theatre also terminated. It did not end without incident, however. During the final performance a deputy United States Marshal served upon Imre and Bolosky Kirafo notice of a temporary injunction obtained by William J. Fleming from Judge Brown of the United States District Court, restraining them from producing in any theatre in the United States "Around the World in Eighty Days," or the translation or adaptation thereof made by Harry Harwood Leech, Felix G. De Fontaine and Charles Dimetry. The order to show cause why the injunction should not be made permanent is returnable 29. Mr. Fleming, who was the first actor in this part of Phileas Fogg, says that in December, 1875, he obtained by transfer from the translators the exclusive right to produce the play. He also says that, to evade a former judgment obtained by him, the Kirafo Brothers are advertising the play in the daily papers as "Around the World," while the title on the house programme appears in full, "Money Mad's" fifteenth performance at the Standard night of 24 was marked by the appearance of Murray and Murphy in a specialty in one of the acts. Rosina Vokes' six weeks' engagement at Daly's ended 24, and Daly's is dark for the Summer. The regular stock season at the Lyceum ended very prosperously 24, "The Charity Ball" having been played steadily since Nov. 19, 1889—a run of just 200 performances. The Fifth Avenue, Park, Park, LING'S, DOCKSTADT'S and NEW LONDON were dark. These were the week stands ended 24: "The Paymaster," with John L. Sullivan as a feature, at the GRAND OPERA HOUSE; "The Dead Heart," by Adele Fay and a special company at the PEOPLE'S; "Lost in New York," at JACOBS' THIRD AVENUE; and "The Knights of Tyburn," at the WINDSOR. Prof. Gleason was the continued attraction at the Seventh Avenue and Fifty-ninth Street building. "The Olive Branch," with E. T. Stetson starred, closed its second week at the HARLEM THEATRE (late HARLEM COMIQUE) 24. At PROCTOR'S TWENTY-THIRD STREET, Harry and Fay, in "McKenna's Flirtation," and at the FOURTEENTH STREET J. R. Polk, in "The Silent Partner," had each an auspicious opening week, the houses being of good size and the reception of the stars hearty in the extreme. Wednesday afternoon, 21, the Union Square had a trial matinee of Harry Merrell's five

act melodrama, "A Perfect Trust," then seen for the first time in this city, and presented with this specially engaged cast: Mrs. Reginald Roth Sr., Laura Leclair; Mrs. Reginald Roth Jr., Rachel Warren; Kittie Colie, Mamie Doud; Susan Wright, Emma Hooker; Simon Roth, Stella Ross; Reginald Roth, Harry Merrell; Gerald Ward, Frank Karington; Gilbert Garrett, Myron Leffingwell; Patrick, John Ward; Hart, Logan Paul. We gave an outline of the plot of Mr. Merrell's play shortly after its original performance at Forcypaugh's Theatre, Philadelphia, Jan. 20 last. It was conscientiously acted at the Union Square, but it failed to make a very lasting impression, being conventional in its theme and rather clumsy in construction. Still, it will be easily subjected to careful revision, and may develop strength and interest sufficient to justify a tour. Stella Ross and Mr. Merrell did the conspicuously good work of the cast. At the annual matinee given by Marshall P. Wilder, 19, the Broadway was well filled by an all-cash audience. The entertainment possessed no novelty, such familiar things as Mathilde Cottrilly's comical recitation of "The Glove," Rose Coghlan's spirited delivery of "Sheridan's Ride" and Mr. Wilder's and De Wolf Hopper's burlesque of the garden scene in "Romeo and Juliet" alternating with solos on the trombone, cymbalum and cornet. It was not an exciting occasion, but, nevertheless, agreeable, and all the advertised volunteers were there to perform, except William Collier, who had a good excuse for his absence. The always amusing Mr. Wilder declaimed a poem, told some anecdotes, imitated funny persons and was cordially treated by the assemblage. The other volunteers were Harriet Ford (her first appearance since her return from abroad), Anna A. Park, Elita Proctor Olin, Sig. Perugini, Sig. Sapio, Mrs. Pemberton-Hinks, Blanche Stone-Horton, Agnes Stone, "The County Fair," Double Quartet, F. N. Innes, Sig. Herdervary, R. F. Carroll, Lindsay Morrison, E. F. Kendall (pianist), the Hungarian Orchestra, the Broadway Theatre Orchestra, Felix Jaeger and H. A. Cripps (stage manager), A. B. De Frece supervised the affair. The METROPOLITAN OPERA HOUSE was dark all the week save on Thursday afternoon, 22, when a miscellaneous programme was given for the joint benefit of the Actors' Fund and Post Graduate Hospital. At the same time there was a special matinee of "The Editor" at Palmer's, of "Castles in the Air" at the Broadway and of "The County Fair" at the Union Square in aid of the same worthy object. Tickets were sold at \$1 each, good for admission to any of the four theatres, or exchangeable for reserved seats by the payment of an additional sum. The sale of these tickets in advance amounted to over \$4,500. The Metropolitan was well filled, and there was a long and interesting programme. Rosina Vokes Co. played "The Old Musician." Miss Vokes herself sent a contribution of \$50. Early in the entertainment a man who nobody knew took his place as leader of the orchestra, but the audience applauded, supposing that he was some foreign celebrity. He began to conduct, and the orchestra began to play, but the music was decidedly inharmonious. The leader began to get angry, and he got more and more angry. He broke his violin in a rage and rushed out of sight, only taking time to pull off his wig and beard and disclose himself as W. J. Florence. Then the audience knew him, and there was more applause than at first. Digby and Laura Joyce bave a scene from "The Mikado," and Wallie Edginger and Ray Maskell one from "The Hunchback." Others who appeared were Marion Hill, Charles Reed, Amelia Glover, Lillian Russell, Fanny Rice, Jennie Yeaman, Nelson Wheatcroft, Fritz Williams, Ella Wilson, S. B. Mills, A. O. Duncan, Bessie Meeklen, F. C. Meeklen, Sig. Arencibia, Little Ghulka, Harry La Rose and the Casino band. The lobby and reception committee consisted of Herbert Keley (chairman), Clay M. Greene, J. R. Grismer, H. G. Fiske, C. W. Thomas, Hugo Toland, Charles Schroeder, J. J. Spies, Charles W. Garthorne, H. G. Carleton, Morton Selten and M. A. Kennedy. The ladies' flower committee included Mrs. E. L. Fernandez (chairman), Ruth Carpenter, Annie Haines, Ida Waterman, Esther Lyon, Kate Vandenberg, Annie Blanche, Ella Salisbury, Laura Palmer, May Woodcock, Bijou Fernandez, Marion Ely, Grace Elton, Jennie Stokes and Queen Vassar. Much of the success of the entertainment was due not only to the director, A. B. De Frece, but also to the stage director, Ben Teal; the stage manager, Jerome Stevens, and the energetic acting manager, Fritz Morris.

Bolosky Kirafo has brought suit in the Supreme Court to restrain Carmencita, a Spanish dancer now performing at Koster & Bial's, from playing under any management but his own. The case was argued May 23. Counsel for Mr. Kirafo declared that in April, 1889, at Paris, Carmencita entered into a contract to play at Kirafo's in the said country for a season of twenty-six weeks at a salary of \$150 a week, and that Mr. Kirafo was to have the option of retaining her for another season of twenty weeks. He also declared that Mr. Kirafo had taken Carmencita from an obscure provincial town, and had extended her. While his troupe was traveling in the West, Carmencita left him, saying that she wanted to go to Philadelphia to nurse her husband, who was ill there. Soon afterward she went to Koster & Bial's, although she had promised so Mr. Kirafo, and that she would return to his company when her husband recovered from his illness. Mr. Kirafo declared, on behalf of Carmencita, that the contract had expired, and that Mr. Kirafo had never in fact retained her. Carmencita's counsel also declared that Carmencita could not read nor write, and that she had been obliged to sue Mr. Kirafo for \$750, the amount due on her salary, and he had broken the contract by not paying the amount. Decision was reserved.

KOSTER & BIAL'S.—Carmencita remains the stellar attraction, and business continues to be exceedingly large. Carmencita's benefit, afternoon and evening of May 21, was a notable affair, the house being crowded in two dances, "El Bolero" and "La Caribena." For the latter she was accompanied musically with the guitar, bandurria and violin, furnished by Spanish students. At the conclusion of the last dance, Musical Director W. J. Rosetter stepped up on the stage and presented Carmencita, on behalf of Koster & Bial, with a handsome gold medal. The cross pin was in the shape of a closed fan with a slipper in the centre, and the words, "Pearl of Seville," across it. Suspended by a ribbon of red and yellow was the medal proper. In the centre was the letter C, surrounded with laurel leaves. The medal was made of Etruscan gold. The specialty people for the week of 26 include the following: Horst and Drestle, the Austin sisters, Dan Hart, salina and others. This is the final week of "Ole Belle Helene," "The Doll's Fairy" replacing it June 2. Jennie Joyce appeared in a specialty afternoon of 21, and was successful in her premier work in a single turn.

H. J. JACOBS' THIRD AVENUE THEATRE.—"A Rag Baby" is back once more, and with the same cast as on its previous visit, opened auspiciously May 26. It remains throughout the week. "Uncle Tom's Cabin" June 2.

ISABELLA URGHART ordered a costume for "The Brigands" from Mme. Anna Loe, who presented a bill for \$150. Miss Ughart refused to pay more than \$85, and suit was brought before Judge Gleason of the City Court, May 23. Judgment was rendered in Miss Ughart's favor. The suit brought by Irene Akerman against N. J. Goodwig Jr., Brander Matthews and George H. Jackson to restrain them from producing the play, "A Gold Mine," was discontinued in the United States Circuit Court May 25. Defendant had used a title previously copyrighted by Miss Akerman. GAIETY THEATRE.—No date has yet been set for the closing of this house, and the management hope to keep open all Summer. This week's bill: Curio Hall—Herr Otto Tapfer (two mouthed man), the Harlan (heretics) and the Bendons. Stage—The House Opera Co. in "The Mascot." The company includes Nellie Hess, Bertha Wilson, Lillian Gilbert, Nellie Seymour, Emma Wilson, Ada Haslett, Mary Jones, Henry R. Lewis, Emil Grofe Graf, M. A. Mosley and Chas. T. De Forrest.

THE MADISON SQUARE GARDEN Co. has met with another obstacle in its progress toward establishment. A petition was sent to the Mayor May 23, asking that no license should be granted to the Garden till the petitioners should have an opportunity to be heard in regard to it. The list of the petitioners included Theodore Mosa, of the Star Theatre; A. M. Palmer, of Palmer's and the Madison Square; J. M. Hill, of the Union Square and Standard; Frank W. Sanger, of the Broadway; J. W. Rosenquist, of the Bijou and Fourteenth Street; Oscar Hammerstein, of Hammerstein's Opera House; E. O. Gilmore, of the Academy and Niblo's, and H. C. Miner, of the People's and Fifth Avenue. Others were also asked to sign it. Randolph and Albert Aronson, of the Casino, refused to sign a letter that Albert Aronson wrote on the subject, he said that, as an officer of the corporation controlling the Casino, he could not sign the petition, and that as an individual, he would not. Proctor & Turner, of Proctor's Twenty-third Street, also refused to sign it, because they had no opportunity for a consultation as to their course. The reason why the managers objected to the granting of the license to the Garden was to be an alleged inadequacy of precautions against fire. The theatre proper will not be used this Summer, but the Casino, or the Palladium, and both in an entirely proper manner. It was also remarked emphatically that it was not likely that such men as composed the Madison Square Garden Co. would put such large sums of money into a building that was not to be constructed in every particular as a thorough regard for safety directed and as the law required. Mayor Grant took no action with regard to the protest. He will probably appoint a day for hearing the objections of the petitioners if he decides that there is enough in the protest to warrant such application. A license has been received as yet at the Mayor's office.

SUIT has been brought in the Fourth District Court against Richard Mansfield by Henry McQuillen, a theatrical superintendant of several years' experience, who demands \$100 damages for an alleged breach of contract. Mr. McQuillen says he was engaged for the season of 1889-90 to enact the part of a soldier in "Richard III." for a salary of \$5 a week for five weeks, and \$10 a week for the season, which will close on June 1. In violation of the contract, as he claims, he was discharged on Jan. 18. Mr. Mansfield admitted that he was engaged only from week to week.

UNION SQUARE THEATRE.—"The County Fair" with Nell Burgess, is in its farewell week, and still the houses continue large. The season is one long to be remembered. Lester Allen Co. will play at this theatre June 2-27. Edwin Arden, in "Baglan's Way," a new play, will occupy Manager Hill's pretty theatre for a Summer season of four weeks, opening June 9. He has engaged a special and strong company, and will make an earnest effort to attain a Broadway success. The play is by Mr. Arden.

"MONEY MAD" continues at the Standard, where it is running quite smoothly, the recent changes in the cast having aroused new interest in the vivid play. It will last some time yet.

THESE THEATRES ARE CLOSED: The Park, Fifth Avenue, Dockstader's, Niblo's, Amberg and Daly's. "THE GRAND DUCHESS" entered its last week at the Casino May 26. "The Brazilian" will be sung to the strains in this country, June 2, with Marie Halton, Frederic Solomon, Edna Almon, and others, in the cast. The roof garden opened for the Summer this week.

"THE EDITOR" is in its fourth and last week at Park's. The house will close for the Summer May 31. At PROCTOR'S TWENTY-THIRD STREET THEATRE, Harry and Fay started on the second and closing week of their engagement May 26. "McKenna's Flirtation" has duplicated the success it won at the Park earlier in the season, and its brief return visit is likely to prove profitable.

HUBERT'S PALACE MUSEUM.—Business continues to be first class here. The management announce for the week of May 26 in the curio hall the following: Natalie Dorando and her educated alligators, George Watson (tongue-twister), John A. Smith, village of San Juan, an Indian land, George Williams, Prof. Fitzgerald's Punch and Judy, and others. The auditorium list is as follows for this week: Murray and Alden, the Golden, Grivo and others, George W. Graham, J. H. Jennings, Tanaka, Ed. Clarence, Tom, and others.

FOURTEENTH STREET THEATRE.—J. R. Polk in "The Silent Partner" closed a most satisfactory first week May 24, the week of 26 opening to good advantage Monday evening. The play and star have caught the public fancy in one week, and that the three weeks' run here will close profitably seems assured. Two weeks was the original time, but Mr. Polk arranged for another week. Agnes Herndon follows June 9.

ANNE'S CASKIN is the other stockholders of the Music Hall Co. of New York (Limited) have consented to mortgage the property of the corporation to the amount of \$50,000, and the Broadway Savings Bank will advance the money at 4 1/2 per cent. Part of the amount is to be used to pay a mortgage of \$120,000, and the remainder is to be used in constructing the new building now in course of erection at Fifty-seventh Street and Seventh Avenue.

THE SECRETARY TICHENOR sustained, May 19, the practice at the port of New York of classifying violin bows as musical instruments only when they accompany the violins, one bow and one violin forming one complete musical instrument, and not as articles of furniture, and that the violins or in excess of the number of violins according to their component materials.

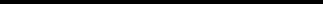
In the Court of Common Pleas May 23, Augusta Chambers told Judge Allen and a jury that in October, 1889, she was married to a man named John H. Hackett, and that she was married to him in New York City, and that she was married to him in New York City, and that she was married to him in New York City.

Mrs. CLARA C. HACKETT, widow of James H. Hackett, the old time actor and manager, was removed to the Bellevue Hospital from her residence, 107 East Thirty-first Street, May 21, suffering from severe nervous prostration, the result of acute congestion of the brain. She was the second wife of Mr. Hackett, and her son is an actor. A few days ago, when she was called away on business, she wrote to her niece, who lives at Buffalo, to come on and care for her mother during his absence. She complied. On 21 Mrs. Hackett's condition was such that Dr. Pryor, the family physician, advised her removal to a hospital. She was taken to the Bellevue Hospital, and it was with much difficulty that Mrs. Hackett was got into it. At the hospital it was found necessary to use a straight jacket. She is fifty years old, and for years she has given lessons in elocution and acting. She once appeared on the stage, but only briefly.

BIJOU THEATRE.—"The City Directory" continues to draw large houses, and it seems as if this potent attraction might easily run all Summer to large profit. It will close, however, June 21, ending one of the most notable farce comedies ever introduced for the metropolis. There is no attraction announced to follow.

EDWIN FORKETT LODGE, of the Actors' Order of Friendship, held its annual election night of May 18. Louis Arden was elected president; J. R. Polk, secretary; Frank W. Sanger, treasurer; Lester S. Gurney, secretary; and Frank W. Sanger, Stuart Robinson, F. F. Mackay, Arthur C. Moreland, and Edwin F. Knowles, trustees.







[CONTINUED ON PAGE 187.]



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## QUERIES ANSWERED.

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Address or whereabouts not given. All in quest of such should write to the editor, enclosing a copy of the CLIPPER. All letters will be answered in the CLIPPER. If the route of any theatrical company is sought, refer to our advertisement on another page. We cannot send routes by mail or telegraph.

## THEATRICAL.

OWEN F. DETROIT.—Col. T. Alton Brown, author of our history of the American theatre, furnishes us with the following as to the first dramatic performance ever given at Detroit: The first dramatic performance ever took place at Detroit, Mich., in 1819, by amateurs, in the garden owned by the United States. Performances were given during the winter only. Then James Watson Webb, then a lieutenant in the army, was one of the leading performers. Mr. and Mrs. Webb were the first dramatic performance by regular professionals. They travelled in wagons through the West. They erected a stage placed over their traveling baggage, and carried their huge oak trees. The first building erected for the purpose was in 1832, in the Brush Garden on Randolph Street, used only in the summer, as steamboats were the only mode of conveyance.

J. M. Dallas.—The salary would be small—say, from \$20 to \$25 a week, provided you could get yourself a full-time position in various ways. But you are quite young, and your lack of experience will be a bar to your employment in first class companies.

W. E. F. New York.—We can advise you a careful investigation of such facts as are presented to you.

ATKIN.—I say one day. Many writers can do it in less time. Much depends upon the quality of the thought and invention. 2. Ask any druggist or chemist. 3. We cannot say, not possessing records of that class.

W. E. F. New York.—Write to H. S. Taylor, agent for the sale of plays. He advertises in this issue of THE CLIPPER.

X. Y. Z. Syracuse.—From C. L. Ritzman, B. J. Falk or N. Sarnoff, all on Broadway, this city.

CONSTANT READER.—This city, May 2, 1890. For answer to these queries you will do well to write to Thomas Martin & Son, ten makers, who advertise in this issue. They will gladly give you full details. For the first named, from \$100 to \$200 a week, depending on the performer's ability, reputation, etc. For the other, \$25 to \$100 a week, under a variety of conditions, sometimes based on a cash sum, sometimes on a percentage.

W. E. F. New York.—There is no international law of protection. Collaboration with the foreign agent with an American author, and simultaneous copyright and publication in both countries will afford such relief as there is to be had.

DISPETER.—Theatrical agencies do not require a license.

M. M. R. Philadelphia.—See the notice at the head of this column.

E. M. W. West Troy.—The "Queen's Mate" was first seen at the Broadway Theatre, this city, May 2, 1888.

A. F. P. Philadelphia.—See the notice at the head of this column.

C. E. Brooklyn.—I do not know. 2. He is not playing, but is on his way back to this country from a very brief trip abroad.

S. Decatur.—See the notice at the head of this column.

Miss E. S. East Saginaw.—One of THE CLIPPER'S invaluable rules is not to reply to queries from correspondents. Another is not to specify, recommend or censure for any "schools of acting." These coupled with our thirty-seven years' experience in the theatre, young girls—not to act hastily in going on the stage—apply very well to you. Take heed accordingly.

A. W. S. Omaha.—There is no such thing as a "house" of actresses or singers. That is a delicate and a difficult subject to handle.

HANCOCK.—Answer next week. We will have to search our files. Can you give the approximate date?

## CARDS.

J. W. F. Chicago.—I'd wanted only one to go, he wins; if he wanted more than one, A wins. You want to state the status of the game. The points count out on their own merits.

READER Brooklyn.—A straight flush invariably beats four aces and a fifth card, when it has been agreed to recognize straight flushes in play.

L. Houston.—It seems that it should, according to your statement. But that is a question to be decided by the players. What is suggested is to play with all circumstances. Each "house" is its own authority, and regains supreme within its four walls.

INDIANapolis, Ind.—In a game of five A and B each have one ace. A leads again and catches Jack making his two. A claims game. Who wins? A.

E. L. Philadelphia.—Yes. STAKEHOLDER Brooklyn.—The ace, king, queen, jack and ten hand is a "house" game.

P. M. New Haven.—1. You were wrong in your claim. The card was boarded. 2. No answers by mail or telegraph.

KNOW, Philadelphia.—1. The ace could be called. 2. It was not a misdeal. A's hand is dead. Mistakes are a part of the disadvantage of the player making them.

E. R. Boston.—A has a run of four for the five play to 6, 4, 3, 6, 5.

## BILLIARDS.

J. J. D. Brooklyn.—The player must make the balls before taking a cushion on the opening stroke, otherwise the stroke is foul.

READER New Orleans.—Your query is confusing. State more explicitly what you wish to decide.

## ATHLETIC.

O. S. P. Boston.—The two companies that tied for second place were at liberty to run the tie divide second and third prizes.

## BASEBALL.

A. O'Connell.—The meaning of the other party's proposition was that his club would be first, second or third absolutely. It is not third absolutely, in having tied the other club last at Cleveland. It is as much fourth as third. The principle is the same with us, as if a had lost that a club would win a game from the other club, and it had been a tie, and the score had been a tie.

W. E. F. New York.—You tell us that "A bat that hit Chicago would beat Cincinnati." You do not tell us what it is that hit. If it was that the Cincinnati would beat the Chicago, it is a draw. If it was that the Chicago would beat the Cincinnati, A loses, as far as your statement goes.

A. H. H. Fredonia.—Divide the games won by the teams played, and you get the percentage in decimals. When the remainder is greater than the divisor, add one to the product.

P. S. H. Toledo.—They are counted as victories for the St. Louis Club, until the Board of Directors decide otherwise.

H. P. Brooklyn.—You can obtain a group picture of the Brooklyn team, of the National League, from card net & Co., photographers, 25 and 28 Fulton Street, in your city.

G. J. K. Topeka.—They are not brothers, although they bear the same name.

R. W. J. Cincinnati.—John F. Driscoll, the professional pitcher, died May 1st, 1890, at a well known age, of a heart attack. The batsman cannot be credited with a home run.

J. E. A. Aberdeen.—Her maiden name was Agnes Headlin. 2. Paterson.

F. E. C. Flint.—Bookmakers generally have a rule of their own that divides all such bets equally, and as the bet which you refer to was evidently made with one of the other branches of the "starting" line, the N. O. Times Democrat, for May 11, has added to its long list of famous necrological articles a most appreciative and loving testimonial in commemoration of the chess life, services and triumphs of our lamented pupil and life long friend, Major Otto E. Michels, whose recent sudden death we all so much deplore. Every chess player should see the tribute.

Solution of Problem No. 1,730.

White. Black. White. Black.  
1. K to K4. 2. K to K6. 3. Q to B sq. 4. R to R4.  
5. Q-K5. 6. K moves. 7. K-K3. 8. K moves.  
9. Q-K4. 10. K-R7. 11. K-K3. 12. K moves.  
13. Q-K3. 14. R-R3. 15. Q-K3. 16. K moves.  
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97. Q-K3. 98. K moves. 99. Q-K3. 100. K moves.

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5. Q-K5. 6. K moves. 7. K-K3. 8. K moves.  
9. Q-K4. 10. K-R7. 11. K-K3. 12. K moves.  
13. Q-K3. 14. R-R3. 15. Q-K3. 16. K moves.  
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1. K to K4. 2. K to K6. 3. Q to B sq. 4. R to R4.  
5. Q-K5. 6. K moves. 7. K-K3. 8. K moves.  
9. Q-K4. 10. K-R7. 11. K-K3. 12. K moves.  
13. Q-K3. 14. R-R3. 15. Q-K3. 16. K moves.  
17. Q-K2. 18. K moves. 19. Q-K3. 20. K moves.  
21. Q-K3. 22. K moves. 23. Q-K3. 24. K moves.  
25. Q-K3. 26. K moves. 27. Q-K3. 28. K moves.  
29. Q-K3. 30. K moves. 31. Q-K3. 32. K moves.  
33. Q-K3. 34. K moves. 35. Q-K3. 36. K moves.  
37. Q-K3. 38. K moves. 39. Q-K3. 40. K moves.  
41. Q-K3. 42. K moves. 43. Q-K3. 44. K moves.  
45. Q-K3. 46. K moves. 47. Q-K3. 48. K moves.  
49. Q-K3. 50. K moves. 51. Q-K3. 52. K moves.  
53. Q-K3. 54. K moves. 55. Q-K3. 56. K moves.  
57. Q-K3. 58. K moves. 59. Q-K3. 60. K moves.  
61. Q-K3. 62. K moves. 63. Q-K3. 64. K moves.  
65. Q-K3. 66. K moves. 67. Q-K3. 68. K moves.  
69. Q-K3. 70. K moves. 71. Q-K3. 72. K moves.  
73. Q-K3.



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Owing to the fact that Leder's "Bilarity" Company will not carry Band next season, the Magnificent Band and Orchestra for the past season of forty weeks with that company will be at liberty for season of 1890-91. First class managers, govern themselves accordingly. Address  
WILL. H. SCOUTON, Findlay, Ohio.

**OPERA HOUSE,**  
MARYSVILLE, O.  
Will be refitted and refurnished for coming season. Now booking first class attractions. I want a strong Repertory Company with band for my Fair Dates, week of Sept. 22. Address JOHN W. ANDERSON, Manager.

Wanted, for Summer Season, in Lake Region, Some Good Repertory People, also Gentleman Piano Player. State salary and full particulars in first letter. Address M. A. GAGE, Plymouth, Michigan.

WANTED, A GOOD BOSS HOSTLER AND FOUR AND SIX HORSE DRIVERS. No drinkers. Address C. BELMONT, Grenier's Lyceum Theatre, Chicago, Ill.

**LARKING.**  
A Crack Circus Band of Eight Mouthpieces can be engaged. Traveled with A. J. White & Co.'s Circus until their collapse. Responsible parties only need writs. Address WM. RYAN, Winnetka, Iowa.

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COMPANY PLAYS WEEK STANDS ENTIRELY.

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SINGING COMEDIAN and SINGING SOUBRETTE.  
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